

C  
NE45  
M6  
M67  
P&D

*Gagnon Papers*  
*McCord Museum Archives*

93-98.

Henry Morgan & Co., Ltd.

*Charles A. Sagnon*

*Artiste Canadien*

EXHIBITION OF  
ETCHINGS

May 7th to June 7th  
1909

The Art Gallery



The National Gallery of Canada  
library  
Galerie nationale du Canada  
bibliothèque



C  
NE4C  
116  
1167  
P1V

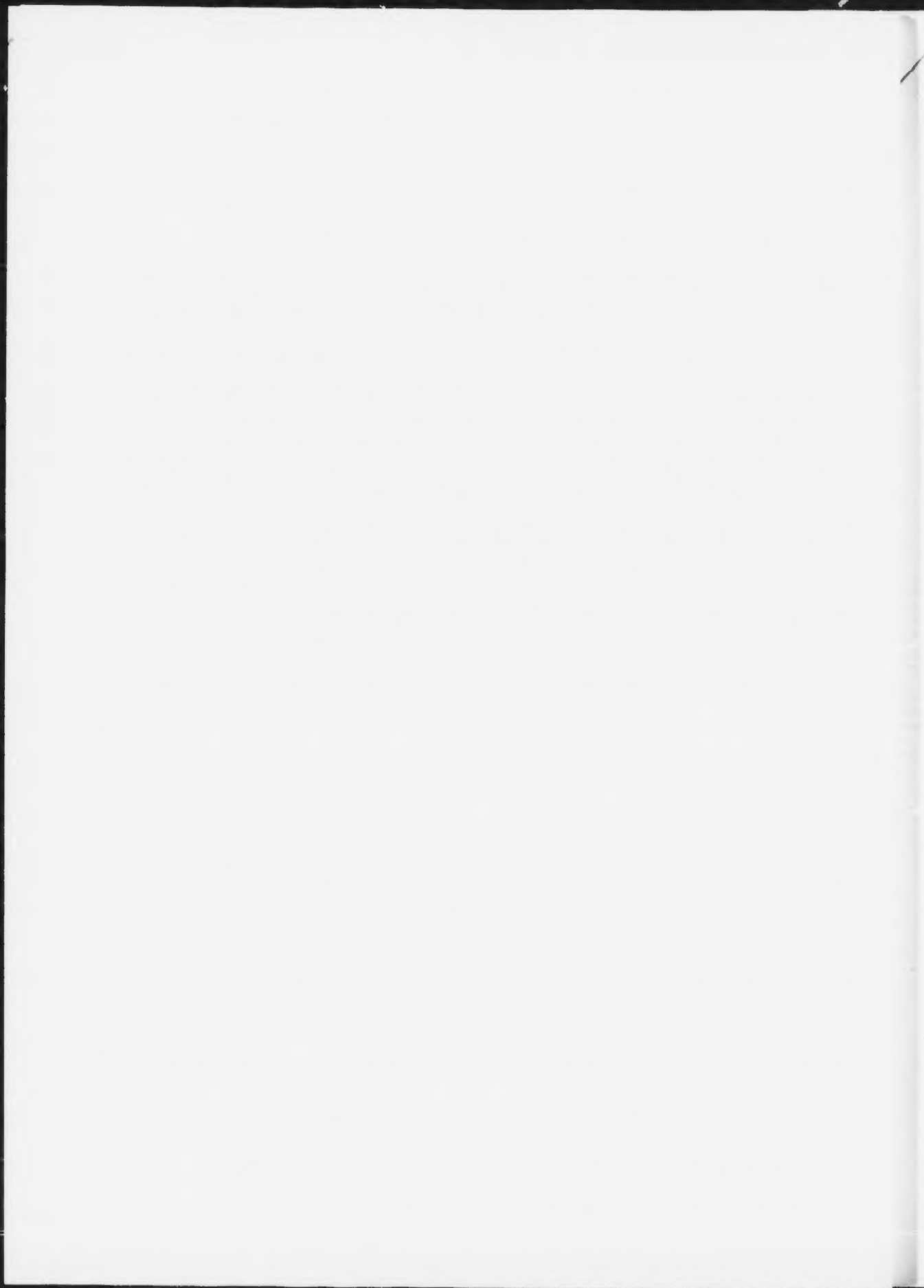
The following Collection  
of  
**Rare Etchings**

will be on view at  
**The Art Gallery**  
**Colonial House**

MAY 7th TO  
JUNE 7th  
1909



**Henry Morgan & Co., Limited**  
COLONIAL HOUSE  
Montreal



## INTRODUCTION

THIS exhibition of etchings is undoubtedly the most important that has yet been seen in Canada. It is not a collection which will attract the public generally, but to the true artist who understands the principles upon which all great and lasting Art is founded, this collection must appeal. Etching can be understood only by those who have acquired some artistic education—not necessarily as a professional artist—for I have met many clever painters who have been quite incapable of appreciating the line, form, color, and sensitive handling in a good etching. I often find the most competent judges, men who have only a theoretical knowledge combined with, of course, the sensitiveness to intellectual beauty, of the born artist. Again while there are quite inartistic people unacquainted with Art who can admire a colored picture—color appealing to a somewhat primitive instinct—it is rare to find anyone able to appreciate an etching who has not devoted some time to the study of Art.

So much has been written about Whistler that it seems superfluous to say more. One of the most fascinating figures of his time—audacious as he was clever—possessing an extraordinary creative spirit with a profound contempt for the conventional. His pictures astonish and fascinate. There is not one of Whistler's pictures, not even the veriest sketch, at which one can look without emotion.

In this collection will be seen some of the rarest etchings, *San Biagio* (No. 2), from the Naples collection. In his "*Whistler and others*" Frederick Wedmore says of this plate: "Whistler by this time has called into requisition the resources

of ink  
exactly  
so we  
us, the  
*Gard*

*T*  
is a p  
the m  
has a  
togeth  
his w

*T*  
by Z  
His v  
to fin

*F*  
techni  
on th  
in a  
held

*A*  
his b  
both  
(19  
girl  
her t  
natio

by M  
a nu  
Rob  
h'bu

of ink—the plate is painted with ink; it is wiped exactly where wiping adds to the effect of it; and so we have, as no one else could have given it to us, the *San Biagio* and that marvellous piece, *The Garden*."

*The Velvet Dress* (No. 6).—This dry point is a portrait of Mrs. Leyland, it is very scarce and is the most beautiful figure etched by Whistler. It has a simple nobility of line and feeling of color together with that great delicacy peculiar to all his work.

There are also a number of important plates by Zorn, one of the greatest of living etchers. His work is so strongly individual that it is difficult to find any source of inspiration.

He has a dexterity worthy of Boldini. His technique is vigorous and full of animation—often on the verge of coarseness—but there is contained in all his work an unconscious delicacy which holds all who understand.

*King Oscar of Sweden* (No. 16) is one of his best and *Berit* (18) and *Baigneuse* (13) are both delightful in spirit and piquancy, and *Ida* (19) the study of light in his treatment of a seated girl peeling apples by the light of a candle at her feet, is wonderful in its delicate effect of illumination.

The collection also includes interesting plates by Maryon, Millet, Haden, Pennell, Bauer, besides a number of French etchings by LaFitte, Simon, Robbe, etc., acquired at the recent French exhibition.

RAYMOND WYER.

## WHISTLER (JAMES C. McNEILL)

NO.	TITLE	PRICE
1.	Shipping San Giorgio . . . . . (One of the 26 etchings)	\$340.00
2.	San Biagio . . . . .	485.00
3.	The Balcony . . . . . (One of the 26 etchings)	420.00
	Very fine and delicate early proof before the shadow in the doorway was reworked, and before the additional shading near the shoulder of the seated figure in the balcony.	
	"The chiaroscuro is as effective, the draughtsmanship as fine, the detail quite as beautiful as the 'The Palaces' or 'The Doorway.'"	
	—Frederick Wedmore, <i>Whistler's Etchings</i> .	
4.	Shipbuilders Yard . . . . .	530.00
	Marked in Whistler's handwriting, "the first proof of twenty-five."	
5.	Piazzetta—Early impression in brown. The man on the steps wears a very large hat . . . . .	325.00
	(One of the Venice set)	

"Take such etchings as the *Little Mast*, the *Piazzetta*, the *Riva*, *San Giorgio*, the *Balcony*, etc. In each the strokes are almost to be counted, yet how they assist the eye to complete the picture for itself!"

—Prof. Dr. Hans W. Singer,  
*James McNeill Whistler*.





WHISTLER (JAMES C. MCNEILL)—Continued

NO.	TITLE	PRICE
-----	-------	-------

6.	The Velvet Dress . . . . .	\$490.00
----	----------------------------	----------

"The heavy folds into which velvet must fall are indicated by a very few touches. Round the neck a ruff is seen, and that and the hair are drawn with Whistler's delicacy. This scarce dry-point is a portrait of Mrs. F. R. Leyland."

Frederick Wedmore, *Whistler's Etchings*.

"A study of the portrait (in oil of Mrs. F. R. Leyland. (Only reproduced in our book, she still owns the painting.) Mrs. Leyland wanted to be painted in a velvet dress, she told him, but, when he did paint her, it was a gown of pink and white.

J. P.

(From the Menpes collection).

7.	Becquet (The Fiddler) . . . . .	120.00
----	---------------------------------	--------

Sir Seymour Haden, who could certainly be trusted not to overpraise Whistler's work, said of this plate, "Rembrandt never did anything finer."

8.	La Marchande de Moutarde . . . . .	24.00
----	------------------------------------	-------

9.	Street at Saverne . . . . .	30.00
----	-----------------------------	-------

(One of the French Set.)

"Whistler visited this village on his Alsatian trip, in order to see a fellow-student at Glevres, whose home was here, named Dubo. I have been told by his son, Dubo gave up painting later and took to politics and then left the country and settled in Detroit. The plate might properly be called the first of the Nocturnes."

J. P.

10.	Cardigan Pier . . . . .	40.00
-----	-------------------------	-------

11.	The Black Lion Wharf . . . . .	20.00
-----	--------------------------------	-------

12.	Adam & Eve Tavern, Old Chelsea . . . . .	34.00
-----	--	-------

ZORN (ANDERS L.)

NO.	TITLE	PRICE
-----	-------	-------

13.	Baigneuse . . . . .	\$50.00
-----	---------------------	---------

14.	Zorn and his Model . . . . .	40.00
-----	------------------------------	-------

15.	At the Piano, Miss Anna Burnett . . . . .	50.00
-----	---	-------

16.	King Oscar of Sweden . . . . .	70.00
-----	--------------------------------	-------

17.	Swedish Madonna . . . . .	40.00
-----	---------------------------	-------

18.	Beret . . . . .	40.00
-----	-----------------	-------

19.	Ida . . . . .	40.00
-----	---------------	-------

MILLET (JEAN-FRANÇOIS)

20.	Going to Work . . . . .	70.00
-----	-------------------------	-------

21.	Shepherdess Knitting . . . . .	70.00
-----	--------------------------------	-------

22.	The Sower . . . . .	30.00
-----	---------------------	-------

23.	The Wool Carder . . . . .	90.00
-----	---------------------------	-------

24.	Man with Wheelbarrow . . . . .	60.00
-----	--------------------------------	-------

25.	The Churner . . . . .	50.00
-----	-----------------------	-------

26.	Shepherdess Seated (woodcut) . . . . .	20.00
-----	--	-------

HADEN (SIR SEYMOUR)

27.	Twickenham Church . . . . .	24.00
-----	-----------------------------	-------

28.	Brentford Ferry . . . . .	24.00
-----	---------------------------	-------

29.	Kew Side . . . . .	36.00
-----	--------------------	-------

30.	Whistler's house at Old Chelsea . . . . .	120.00
-----	---	--------

31.	Towing Path . . . . .	60.00
-----	-----------------------	-------

32.	Water Meadow . . . . .	24.00
-----	------------------------	-------



HAYDON (J. R. SEYMOUR)

NO.	TITLE	PRICE
53.	Egham Lock . . . . .	\$36.00
54.	Bright Anchor . . . . .	30.00
55.	From the Bridge at Cardigan . . . . .	21.00
56.	Kilwelly Town . . . . .	21.00

PENNELL (JOSHUA)

37.	Lincoln's Inn Fields . . . . .	12.00
38.	Stock Exchange . . . . .	12.00
39.	Rouen from Bon Secours . . . . .	12.00
40.	Dock Head . . . . .	12.00
41.	Forty-Second Street . . . . .	12.00
42.	Park Row . . . . .	12.00
43.	Amiens . . . . .	12.00
44.	St. Paul's . . . . .	18.00
45.	St. Martin's Bridge, Spain . . . . .	18.00
46.	St. Paul's, west door . . . . .	12.00

FRACQUIGNO (JULIEN)

47.	The Fisher . . . . .	18.00
48.	Teal . . . . .	12.00
49.	Pheasants at Down . . . . .	15.00
50.	Lapwing and Teal . . . . .	12.00
51.	Coming Storm . . . . .	18.00

MERYON (CHARLES)

52.	Tide at Old Dover . . . . .	15.00
53.	La Strada . . . . .	14.00

LALANNE (MAXIME)

NO.	TITLE	PRICE
54.	The Canal . . . . .	\$6.00
55.	Vue prise du Pont St-Michel . . . . .	6.00
56.	Rouen . . . . .	6.00
57.	Point de départ de Guillaume de Normandie . . . . .	6.00
58.	Place d'Hoquatte . . . . .	5.00
59.	On the Banks of the Thames . . . . .	5.00
60.	A Neuilly . . . . .	6.00

WASHBURN (CODWALLADER)

61.	. . . . .	12.00
-----	-----------	-------

WEBSTER (HERMAN A.)

62.	Cour Normandie . . . . .	13.50
-----	--------------------------	-------

JACQUES (CHARLES)

63.	Peasants . . . . .	6.50
64.	Woman and Pig . . . . .	10.00
65.	The Card Players <i>Signe</i> . . . . .	10.00
66.	Sir Edward J. Poynter, B.A. . . . .	21.00

WITSEN (W.)

67.	London Cab . . . . .	9.00
68.	Field Workers one of the set of ten . . . . .	1.00
69.	Road Scene . . . . .	7.00



## TROWBRIDGE (V.)

NO.	TITLE	PRICE
70.	Rouen . . . . .	\$25.00

## HELLEU (PAUL)

71.	Mademoiselle Helleu . . . . .	24.00
-----	-------------------------------	-------

## FONCE (CAMILLE)

72.	The Farm . . . . .	50.00
73.	A Misty Morning . . . . .	50.00
74.	Sunset . . . . .	35.00

## MARIS (MATTHEW)

75.	Girl's Head . . . . .	25.00
-----	-----------------------	-------

## MACLAUGHLAN (D. SHAW)

76.	The Cyprus Grove . . . . .	30.00
77.	The Certosa Pavia . . . . .	20.00

## LAFITTE (A.)

78.	Rue sans la Neige . . . . .	45.00
79.	Marie Casse . . . . .	45.00

## SIMON (T. F.)

80.	Carnival . . . . .	45.00
81.	Tout Marie . . . . .	45.00
82.	Sur le Quai . . . . .	45.00
83.	Marchande de Journaux . . . . .	45.00

## ROBBE (MANUAL)

NO.	TITLE	PRICE
84.	Parisienne . . . . .	45.00

## JOURDAIN (M.)

85.	La Tannerie . . . . .	45.00
-----	-----------------------	-------

## LUSY

86.	Notre-Dame des Etangs . . . . .	45.00
-----	---------------------------------	-------

## BAUER (M. A. J.)

87.	. . . . .	13.50
88.	Holy Ganges . . . . .	60.00
89.	. . . . .	11.00
90.	. . . . .	13.50
91.	. . . . .	13.50
92.	. . . . .	11.00
93.	. . . . .	9.00
94.	. . . . .	5.50

## GAGNON (CLARENCE A.)

95.	Port de l'Arche . . . . .	15.00
96.	Grand Canal, Venice . . . . .	14.00
97.	Mont St-Michel . . . . .	18.00
98.	Rouen . . . . .	12.00

## WICKENDEN (W. J.)

99.	Amiens . . . . .	28.00
100.	La Mère Paroisse . . . . .	6.50



Henry Morgan & Co., Ltd.

have been appointed the  
Canadian Agency  
for

Messrs. Van Wisselingh & Co.  
of Amsterdam and London.